

# COMPOSITIONS

FOR THE

## Piano Forte.

BY

# GUSTAV LANGER.

(OF BERLIN)

Nº 1	PERLES ET DIAMANTS	<i>Value brillante</i>	4/	2	LE PAPILLON	<i>Morceau de Concert</i>	3
2	FAREWELL	<i>Meditation</i>	3/	4	LA REINE DU BAL	<i>D°</i>	4/
5	LE RETOUR DU SOLDAT	<i>Grand March</i>	4/	6	TREUE LIEBE	<i>Melodie</i>	3/
7	LE RETOUR DU PRINTEMPS	<i>Piece Caracteristique</i>	3/	8	PRIERE A LA MADONNE	<i>Melodie Stricte</i>	3/
9	FLEURS FANÉES	<i>Melodie</i>	3/	10	STILLE LIEBE	<i>Tonstück</i>	3/
11	EARLY MORNING	<i>Tonstück</i>	3/	12	PEARLS OF DEW	<i>D°</i>	3/
13	MOUNTAIN LIFE	<i>Descriptive Piece</i>	3/	14	GLOCKCHEN	<i>Mazurka</i>	3/
15	MINNELIED	<i>Melodie</i>	3/	16	HORTENSIA	<i>Walse de Concert</i>	3/
17	ERINNERUNG	<i>Melodie</i>	3/	18	SCHNITTERLIED	<i>Idylle</i>	3/
19	WANDERUNG IM WALDE	<i>Tonstück</i>	3/	20	HERZENSTIMMEN		3/
21	GLUCK'S GAVOTTE IN A		3/	22	EDELWEISS	<i>Idylle</i>	3/
23	THE MERMAID'S SONG	<i>Dimers by the Wayside N° 1</i>	3/	24	BLUMENLIED	<i>Melodie</i>	3/
25	BY THE MEADOW-BROOK	<i>D° N° 2</i>	2/6	26	LIEDERREIGEN	<i>Walse brillante</i>	3/
27	SABBATH DAWN	<i>D° 3</i>	2/6	28	AU BIVOUAC	<i>Grand Galop Militaire</i>	4/
29	SONG OF THE BROOKLET	<i>D° 4</i>	2/6	30	SCHEIDEGRUSS	<i>Nocturne</i>	3/
31	HAZURKA FROM LA VIE POUR LE CZAR		3/	32	HERZELEID	<i>Melodie</i>	3/
33	LONGING (SEHNSUCHTSKLÄNGE)	<i>Tonstück</i>	3/	34	DIE LIBELLE	<i>Idylle</i>	3/
35	WANDA	<i>Mazurka</i>	3/	36	ZÉPHIRINE	<i>Mazurka</i>	3/
37	BLUMEN-MÄRCHEN	<i>Tonstück</i>	3/	38	ON THE LAKE	<i>Bunte Blätter N° 1</i>	2/6
39	HARPE EOLIEUNE		3/	40	THE VIOLETS GREETING	<i>D° 2</i>	2/6
41	AN DER WIEGE	<i>Cradle Song</i>	3/	42	SPRING BLOSSOMS	<i>D° 3</i>	2/6
43	THE WANDERING MAIDEN	<i>Mazurka</i>	3/	44	CONTENTMENT	<i>D° 4</i>	2/6
45	FÜR DICH (FOR THEE)	<i>Tonstück</i>	3/	46	THE PERFUME OF THE UNDENS	<i>D° 5</i>	2/6
47	O FRAGE NICHT	<i>D°</i>	3/	48	THE GIFT	<i>D° 6</i>	2/6
49	FROHE SPIELE	<i>D°</i>	3/	50	FISCHERLIED	<i>Tonstück</i>	3/
51	WHITHER	<i>Schubert's Melodies N° 2</i>	3/	52	ON MUSIC'S SOFTEST PINIONS	<i>Mendelssohn's Melodie N° 1</i>	3/
53	AVE MARIA	<i>D° N° 2</i>	3/	54	I WOULD THAT MY LOVE	<i>D° N° 2</i>	3/
55	HARK, HARK THE LARK	<i>D° 3</i>	3/	56	IT IS ORDAINED	<i>D° 4</i>	3/
57	THE MAIDEN'S LAMENT	<i>D° 4</i>	3/	58	O HILLS O VALES OF PLEASURE	<i>D° 5</i>	3/
59	DER WANDERER	<i>D° 5</i>	3/	60	SUNDAY	<i>D° 6</i>	3/
61	AM MEER	<i>D° 6</i>	3/	62	MORGENGRUSS	<i>D° 7</i>	3/
63	THINE IS MY HEART	<i>D° 7</i>	3/	64	AND YE SHALL WALK IN SILK ATTIRE	<i>Scottish Melodie N° 1</i>	3/
65	ERL KONIG	<i>D° 8</i>	3/	66	YE BANKS AND BRAES	<i>D° N° 2</i>	3/
67	SERENADE	<i>D° 9</i>	3/	68	ANNIE LAURIE	<i>D° 3</i>	3/
69	THE TROUT	<i>D° 10</i>	3/	70	BLUE BELLS OF SCOTLAND	<i>D° 4</i>	3/
71	DIE FOST	<i>D° 11</i>	3/	72	BONNIE DUNDEE	<i>D° 5</i>	3/
73	PRaise OF TEARS	<i>D° 12</i>	3/	74	OH WHISTLE AND I'LL COME TO YOU MY LAD	<i>D° 6</i>	3/
75	DEIN EIGEN	<i>Melodie</i>	3/	76	MAY BREEZES	<i>Maitlütterl</i>	3/
77	TREUES GEGENKEN	<i>Melodie</i>	3/	78	LANGAGE D'AMOUR	<i>Tonstück</i>	3/
79	EINSAME THRÄNEN	<i>Nocturne</i>	3/	80	THOUGHTS OF HOME	<i>Edin Schweimer Idylle</i>	3/
81	DOLOROSA	<i>Meditation</i>	3/	82	LA CASCADE	<i>Morceau de Concert</i>	4/
83	NORDISCHES LIED	<i>Melodie</i>	3/	84	FÊTE MILITAIRE	<i>Galop de Concert</i>	4/

Melbourne,

NICHOLSON & ASCHERBERG,

47 & 47½ Collins Street East.

LONDON, A. HAMMOND & CO.

BY THE MEADOW BROOK.

AM WIESENBACHE.

**№ 2.**

I sat by the clear brook's grassy side  
And dreamily gazed in its dimpling tide;  
The flowers too bent o'er to look,  
What blissful rest dost thou hide, o brook?

Ich saß im Grünen am klaren Bach  
Und blickte träumend den Wellen nach,  
Und Blumen schauten so tief hinein:  
Wie muss es selig dort unten sein!

GUSTAV LANCE OF:87.

PIANO

*mf* *tranquillo.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

H. 1767.

First system of musical notation (measures 1-4). The right hand features a melodic line with slurs. The left hand plays a rhythmic accompaniment. Dynamic markings include *mf* at the start and *ped.* followed by asterisks at the end of each measure.

Second system of musical notation (measures 5-8). The right hand continues the melodic line. The left hand accompaniment is consistent. Dynamic markings include *cres.* at the start and *ped.* followed by asterisks at the end of each measure.

Third system of musical notation (measures 9-12). The right hand has a more active melodic line. The left hand accompaniment includes some chords. Dynamic markings include *cres.*, *f aspress.*, *dim.*, *p*, and *mf*. Pedal markings (*ped.* and asterisks) are present at the end of measures 9, 10, 11, and 12.

Fourth system of musical notation (measures 13-16). The right hand features a flowing melodic line. The left hand accompaniment is rhythmic. Dynamic markings include *dolce.* at the start and *cres.* at the end. Pedal markings (*ped.* and asterisks) are present at the end of each measure.

First system of musical notation for piano. The treble staff contains a series of eighth and sixteenth notes, some beamed together, with slurs indicating phrasing. The bass staff features a more complex accompaniment with chords and moving lines. Dynamic markings include *f* (forte) and *dim.* (diminuendo). Pedal markings are present below the staff.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Second system of musical notation for piano. It continues the melodic and harmonic development from the first system. The treble staff has a more active line with many sixteenth notes. The bass staff provides a steady accompaniment. The dynamic marking *mf* (mezzo-forte) is present.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Third system of musical notation for piano. The tempo marking *tranquillo.* (tranquillo) is indicated. The notation continues with similar patterns of notes and rests. The bass staff has a more active line with many sixteenth notes.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Fourth system of musical notation for piano. This system concludes the piece. It features a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff. The notation is clear and well-defined.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*dolce tranquillo.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*dim.*

*Ped.* \* *Ped.* \* *Ped.* \*

*cres. poco.*

*Ped.* \* *Ped. sempre* - - - - -

*grs.* ..... *dim.* *pp* *ppp*



# New List of Pianoforte Music.

## GUSTAV LANGE (OF BERLIN).

Favourable specimens of the more refined and thoughtful of our modern drawing-room pieces.—*Graphic*.

These are clever pieces. Herr Gustav Lange has a fertile and graceful imagination, and a just appreciation of the value of form, so that he wins approbation from a numerous class of listeners.—*Review of the Week*.

Worthy the attention of teachers and students. These pieces answer well to their characteristic class, are respectively melodious or brilliant, and enable the player to produce much effect with moderate means of execution.—*Illustrated London News*.

All being well worthy of recommendation for a certain freedom of treatment and originality of disposition.—*Morning Post*.

One of our most satisfactory modern composers.—*Graphic*.

His melodies are fresh and graceful, and his treatment clever and robust.—*Figaro*.

Forces et Diamants (Valse brillante)	...	...	...	4	0
Therese (Meditation)	...	...	...	3	0
Le Retour du Soldat (Crash March)	...	...	...	4	0
Le Retour du Printemps (Pique Cavendishique)	...	...	...	3	0
Fleur d'Anémone (Mélodie)	...	...	...	3	0
Early Morning (Touffé)	...	...	...	3	0
Mountain Life (Descriptive Piece)	...	...	...	3	0
Minnelied (Mélodie)	...	...	...	3	0
Erfahrung (Mélodie)	...	...	...	3	0
Wanderung in Walde (Touffé)	...	...	...	3	0

"Wandering in the Woods" (For Wanderers). By Gustav Lange, of Berlin. Light, merry, and cheerful, abounding in brightness and a happy melody.—each we may term this piece. It is moderately easy and very suitable for educated pianoforte players.—*Evening Standard*.

Glock's Gavotte, in A	...	...	...	3	0
Le Papillon (Mazurka de Concert)	...	...	...	3	0
La Reine du Bal do	...	...	...	4	0
Treue Liebe (Mélodie)	...	...	...	3	0

"Treue Liebe," Mélodie, by Gustav Lange, is an exquisite piece, perhaps one of the composer's happiest efforts. Every bar is enriched by harmony of arrangement and tenderness of treatment; it contains no flighty passages, and moderate perfection may be said to attend its execution.—*Chart Express*.

Prière à la Madonne (Mélodie Solenne)	...	...	...	3	0
Stille Liebe (Touffé)	...	...	...	3	0
Pearls of Day (Touffé)	...	...	...	3	0
Glockchen (Mazurka)	...	...	...	3	0
Hortensia (Valse de Concert)	...	...	...	3	0
Schmetterling (Idylle)	...	...	...	3	0
Nocturne (Mazurka)	...	...	...	3	0
Edelweiss (Idylle)	...	...	...	3	0
Blumenlied (Mélodie)	...	...	...	3	0
Liedchen (Valse brillante)	...	...	...	3	0
An Hymne (Grand Galop Militaire)	...	...	...	4	0
Schneidekraut (Nocturne)	...	...	...	3	0
Herrnland (Mélodie)	...	...	...	3	0

We can recommend two very effectively written pieces by Gustav Lange, "Herrnland" and "Schneidekraut," of which may be quickly heard by heart, and consequently played with the more effect.—*Figaro*.

The Mermaid's Song (Flowers by the Wayside, No. 1)	...	...	...	3	0
By the Meadow Brook	...	...	Do. No. 2	2	6
Sabbath Dawn	...	...	Do. No. 3	2	6
Song of the Brooklet	...	...	Do. No. 4	2	6

We seldom meet with a modern set of pieces which come up to their designation. Herr Gustav Lange has, however, brought out four little gems, "Flowers by the Wayside," of which we can speak in unqualified praise. Our musical friends, old and young, will do well to learn these "Way-side Flowers" by heart, they are, in short, perfect, and gracefully written, yet void of unnecessary difficulties. To our taste the prettiest of the group is "By the Meadow Brook" (No. 2) next to which comes "Song of the Brooklet" (No. 4).—*Graphic*.

A series of four pieces for the pianoforte, which amateurs will do well to study. They are all short, very pretty, and all show the hand of a musician in the composition. No. 2, a charming little waltz, problems of dance and will reason, will probably be best liked, and, after that, perhaps, No. 3, "The Sabbath Dawn."—*Figaro*.

Wanda (Mazurka)	...	...	...	3	0
Zéphirine do	...	...	...	3	0
Die Libelle (Idylle)	...	...	...	3	0

An exquisite Melody.—*Public Opinion*.

An der Wiege (Cradle Song)	...	...	...	3	0
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An der Wiege is delicate.—*Standard*.

The same publishers have likewise brought out several effective new pianoforte pieces by Gustav Lange—"Die Libelle" (Idylle), "An der Wiege" (Cradle Song), "Wanda" and "Zéphirine" (two waltzes), in all of which there is much graceful fancy, with some brilliant, although not difficult, passage-writing.—*Chart Express*.

The Wandering Maiden (Fantaisie mazurka)	...	...	...	3	0
Für Dich (Für Thee) (Touffé)	...	...	...	3	0
Festes Gedenken (Mélodie)	...	...	...	3	0
Rinsame Thränen (Nocturne)	...	...	...	3	0
Doloreosa (Meditation)	...	...	...	3	0
Nordisches Lied (Mélodie)	...	...	...	3	0

O Frage Nicht (Touffé)	...	...	...	3	0
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This is a good piece for the pianoforte; the melody is effective and extremely pretty.—*Standard*.

Probe Spiale (Touffé)	...	...	...	...	3	0
Blumen-Mäxchen (Touffé)	...	...	...	...	3	0
Harpe Eolienne	...	...	...	...	3	0
On the Lake	(Bunte Blätter, No. 1)	...	...	...	2	6
The Violet's Greeting	Do.	...	2	...	2	6
Spring Blossoms	Do.	...	3	...	2	6
Contentment	Do.	...	4	...	2	6
The Perfume of the Lindens	Do.	...	6	...	2	6
The Gift	Do.	...	6	...	2	6

Our young folks who know what is good will be glad to hear that Gustav Lange has composed half-a-dozen easy and excellent pianoforte pieces for their special benefit, and called them "Bunte Blätter," and which they mark their side. No. 1, "On the Lake," is a cheerful melody in G major. No. 2, "The Violet's Greeting," is really and sympathetically in the minor, as is also No. 3, "Spring Blossoms." The best and most pleasing of the group is No. 4, "Contentment."—*Graphic*.

His piece by Gustav Lange, a series which he calls "Bunte Blätter," will be welcomed by most amateur pianists. They are delightful and not difficult, though to be appreciated they must be played carefully.—*Standard*.

His given by Gustav Lange, entitled "Bunte Blätter,"—six melodies for the pianoforte, respectively: No. 1, "On the Lake," No. 2, "The Violet's Greeting," No. 3, "Spring Blossoms," No. 4, "Contentment," No. 5, "The Perfume of the Lindens," No. 6, "The Gift." These six little pieces form quite a gem of every pianist, and will prove a valuable addition to the portfolio of the young student.—"On the Lake," "The Violet's Greeting," and "The Gift," being, in our taste, especially charming.—*Illustrated London News*.

A very useful and at the same time easy, effective set of pianoforte pieces are Gustav Lange's "Bunte Blätter." All of them are well within the capacity of any ordinary player, and are remarkably musical and effective. We most cordially recommend Nos. 1 and 2, called respectively "On the Lake" and "The Gift," as the best of the series, but all of them will repay the very great trouble of learning.—*Evening Standard*.

This is a series of six easy, progressive teaching pieces, of unquestionable merit; proper, and full of variety.—*Public Opinion*.

Dein Kigen (Mélodie)	...	...	...	3	0
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A very graceful melody.—*Graphic*.

"Dein Kigen" is charming.—*Public Opinion*.

Gustav Lange (whose pianoforte music we have before commended) appears again to advantage in his "Mélodie Bleue" ("Blue Melody"), a very pretty piece, in G major, with graceful elaboration.—*Illustrated London News*.

Fischerlied (Touffé)	...	...	...	3	0
On music's softest pinions (Mazurka's Melody, No. 1)	...	...	...	3	0
I would that my love	...	...	do.	2	3
It is ordained	...	...	do.	3	0
O hills, O vales of pleasure	...	...	do.	4	3
Sunday	...	...	do.	5	3
Morgengruß	...	...	do.	6	3
Annie Laurie (Scottish Melodies, No. 1)	...	...	...	3	0
Oh whistle and I'll come to you my lad	...	...	do.	3	0
Bonnie Dundee	...	...	do.	3	0
And ye shall walk in silk attire	...	...	do.	4	3
Ye banks and braes	...	...	do.	6	3
Blue Bells of Scotland	...	...	do.	6	3

G. Lange has transferred them for the pianoforte most successfully, not overlooking them with ornament, and keeping always in view their simple melodiousness.—*Standard*.

Whither (Schubert's Melodies, No. 1)	...	...	...	3	0
Ave Maria Do.	...	...	...	3	0
Hark, hark, the lark Do.	...	...	...	3	0
The Maiden's lament Do.	...	...	...	3	0
Der Wanderer Do.	...	...	...	3	0
Am Meer Do.	...	...	...	3	0
Thine is my heart Do.	...	...	...	3	0
Erl König Do.	...	...	...	3	0
Serenade Do.	...	...	...	3	0
The Trout Do.	...	...	...	3	0
Die Post Do.	...	...	...	3	0
Praise of Tears Do.	...	...	...	3	0

No bolder writer has laboured more diligently and successfully than has Gustav Lange, the result of whose industry is such two dozen admirable transcriptions for the pianoforte, variously "songs without words."—*Graphic*.

Messrs. Kitzinger and Co. (late Jullien's) have recently issued some attractive pianoforte pieces. His popular French melodies have been effectively transcribed by Gustav Lange, who has surrounded the themes with some graceful elaborations and original passages that will prove both agreeable and useful to pianists. The music (except for the first two) is in a scalar way, and will equal success in the hands of the best known songs of Franz Schubert and six of the favourite melodies of Mendelssohn.—*Illustrated London News*.

Messrs. Kitzinger and Co. have issued a series of the beautiful melodies of Franz Schubert, arranged by a kindred spirit, who justly appreciates their merit and value, has treated them with equal reverence and care.—*Review of the Week*.

With its tenderness to school and with beginning.—*Illustrated London News*.

May Process (Der Maifahrt)	...	...	...	3	0
Langue d'Amour (Touffé)	...	...	...	3	0
Thought of Home (Eine Schweizer-Idylle)	...	...	...	3	0
La Chanson (Mazurka de Concert)	...	...	...	4	0